

THE LEARNED PIG

1786

This eBook is for the use of anyone anywhere in the United States and most other parts of the world at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at www.gutenberg.org. If you are not located in the United States, you'll have to check the laws of the country where you are located before using this ebook.

Title: Anecdotes of the Learned Pig

With Notes, Critical and Explanatory, and Illustrations from Bozzy, Piozzi &c. &c.

Author: James Boswell and Hester Lynch Piozzi

Release Date: January 23, 2016 [eBook #51017]

Language: English

Character set encoding: UTF-8

START OF THE PROJECT GUTENBERG EBOOK ANECDOTES OF THE LEARNED PIG

**E-text prepared by MWS, RichardW,
and the Online Distributed Proofreading Team
(<http://www.pgdp.net>)
from page images generously made available by
Internet Archive/American Libraries
(<https://archive.org/details/americana>)**

Note: Images of the original pages are available through Internet Archive/American Libraries. See
<https://archive.org/details/anecdotesoflearn00bosw>

Anecdotes of the Learned Pig, with Notes, critical and explanatory, and Illustrations, By James Boswell, 1740–1795 and Hester Lynch Piozzi, 1741–1821.

ANECDOTES
OF THE
LEARNED PIG.

WITH
NOTES,
CRITICAL AND EXPLANATORY,
AND
ILLUSTRATIONS FROM BOZZY, PIOZZI, &c. &c.

Epicuri de grege porcus.

LONDON:
Printed for T. HOOKHAM, New Bond Street.
M,DCC,LXXXVI.

ADVERTISEMENT.

THE Editor is indebted to mere accident for his acquaintance with the following sprightly performance; and, as it seemed to have been the Author's intention to have written notes, from several detached papers having reference to the text, the Editor has taken the liberty to introduce them as such, and add some trifling references by way of proof or illustration, which he hopes may not be deemed impertinent.

May 12, 1786.

A N E C D O T E S

OF THE

LEARNED PIG *.

THE great and learned Pig, of which it is our hap to speak, was produced in a sty belonging to an old Tory, [6] bookfeller, in † *Moorfields*. At that time *Moorfields* was distinguished by rails which ‡ fluttered with party writings and libels of every sort; and it is remarkable that his mother, during her pregnancy, tore down from those rails, and fairly devoured one whole volume of *Filmer* and all *Sacheverell's* sermons at a meal; after which she was observed to grunt more and louder, and to lie longer in the sun, and deeper in the mire, than it had before been her custom to do. She was delivered of our Pig on the morning of the *tenth of June*. He was strong and bony, but of an inelegant form, and betrayed a very uncommon roughness in his squeak; and it was soon after remarked by the neighbours, that his [7] trottings after his mother were made in § zig-zags, and not in straight lines as is usual with other pigs. After his mother, however, he resolutely trotted, and one morning, as ill fortune would have it, into a garden which had belonged to the great *Milton*, and was now in the possession of one of his daughters. Here he fed voraciously upon *white roses*, whilst his lady mother was busily employed in rooting up all the *red ones*. He was in this place seized by the owner, and so severely whipped, that he thought no other than that she was whipping him to death in preparation for a luxurious meal. Of this whipping he retained through life the highest repentment, and bore ever after the most inveterate hatred of the whole *Miltonic line*. On the fifth of November following he was taken up, without any warrant, by the rabble, for the uses of a *Whig feast*, and was very near being *roasted* at the same fire with the *Pope*, the *Devil*, and the *Pretender*; but this [8] being discovered to be something *meally*, he was turned loose to be cured, as they deridingly said, by the ◇ *royal touch*. Of this event he retained the strongest sensibility, and considered ever after his fellow sufferers, the *Pope* and the *Pretender*, with great complacency, if not affection; but as to the other *party*, though exposed to the same dishonours, there was something in his horns and his tail which he could never be brought [9] to endure. The touch already mentioned, though profanely sneered at by the *Whig rabble*, was soon afterwards in good earnest applied; but so great an obliquity of head had by this time taken place, that it could never be perfectly restored. Upon this memorable occasion there was placed about his neck a ribband of *true blue*, to which hung a silver coin, displaying royal lineaments of the *Stuart line*, making so strong an impression on his young fancy, that for that line he ever after retained the most # passionate regard. Thus decorated, he considered himself, and was considered by others, as a kind of ♦ *Tantony*, or *St. Anthony's Pig*, belonging to the Crown. Not long after this period he was [10] heard one morning as he lay in the sun to grunt forth, portentously the following rhymes:

Gruntledum, gruntledum, gruntledum, squeak,
I hope very soon to be able to speak;
Through my gristly proboscis, I find, that I can
Already cry Ay like a Parliament man:
Like a maid I squeak, like a lover can whine,
And snort like an Alderman laden with wine.
Gruntledum, gruntledum, gruntledum, squeak,
I hope very soon to be able to speak.

* "He was not at all offended, when, comparing all our acquaintance to some animal or other, we pitched upon the elephant for his resemblance, adding, that the proboscis of that creature was like his mind most exactly, strong to buffet even the tyger, and pliable to pick up even the pin."—Piozzi, p. 205.—N.B. For elephant our author probably read *pig*.

† We have fought for information concerning this fact, that the gentleman designated in the text was born in *Moorfields*, or that his father was a bookseller there, which, however, we confess to have heard, but when or where we can by no means remember.

‡
Cloath pice, line trunks, or flutt'ring in a row,
Befringing the rails of *Bedlam* or Soho.

POPE'S IM. OF HORACE, Ep. I. B. 2.

§ "When in company where he was not free, or when engaged earnestly in conversation, he never gave way to such habits, which proves that they were not involuntary." I still, however, think, that these gestures were involuntary; for surely had not that been the case, he would have refrained them in the public streets.—*Boswell's Tour*, p. 9.

◇ The pretence of a miraculous power in the cure of the evil was the most extraordinary strain of that King-craft of which James the First so loudly boasted. No manly man, under the circumstances of the case, would have set up this pretence, or have expected any effect from it but that of public derision and contempt; but weak and credulous men take, perhaps, the best measure of human weakness and credulity, and so deep did this fraud strike its roots, that, authenticated as it was by the clergy, and annually certified by the surgeons and physicians of the royal household, it survived the civil war, was restored with Charles the Second, extended beyond the revolution, and was only extinguished by the act of settlement, which, taking the principles of the British government out of the clouds, placed them on the firm basis of the earth. The pretensions of Alexander were of a bolder and more rational sort, and held to be so important, that his successors, who had no kindred interest in the horns of Ammon, yet mingled them in their crowns and tiaras, till at last the Roman Titans tumbled from their seats one after another these fictitious gods. The most deceitful glimmer of divine claim seems to have had more influence on the mind of the person who seems to have been designated in the text, than the most solid principles of political right.

"I mentioned Lord Hailes as a man of anecdote—He was not pleased with him for publishing only such memorials as were unfavourable for the *Stuart* family."—*Boswell's Tour*, p. 312.

◆ Tontony pigs were pigs who belonged formerly to the Convent of St. Anthony in the city. Collars were placed about their necks, inscribed *St. Anthony*. They fed all over the town, and out of respect to the fathers of that convent, it was usual for the passengers to give them biscuits, and other things carried for that purpose in their pockets. The pigs of course followed the passengers in this expectation; and hence came the expression of one person's following another like a Tontony pig.

This being publicly known, the neighbours now put on him a human coat, in which condition he appeared as if the *Hog in armour* had descended from his sign-post to mingle in society, and converse with man. Nor did they stop here, but ventured also to recommend him for a pension to the great *ministerial hog*, though, for the present, however, without effect; for though it was evident enough that our learned Pig could lay Ay, yet it did not follow that he would be [11] always disposed to do so. He was therefore turned loose into the foil of this great town to subsist as he could, where, *idling* and *rambling*, he picked up sometimes flowers, and sometimes thistles, a great number of Greek and Hebrew roots, with an immense quantity of verbiage of every sort *. It is for his honour that he routed in this rich compost for years without giving any offence, except that, through repentment to the Miltonic line, he associated rather too long with a very obscene animal of the pig kind, called a † *Lauder*; and except, [12] that he was taken sometimes with strange freaks, and fancied [13] once that he saw something in the ‡ shape of a found of a knocking; and excepting also his too honourous grunts, and that long concatenation of soapy bubbles which [14] usually frothed from his mouth §. In the midst of these researches he had one morning the good fortune to throw up this sentiment in rhyme:

Say, what is a Tory? A Tory is he
Who thinks kicking should pass through every degree;
And that all political motion should go
From the toe to the bum, from the bum to the toe.
Then what is a ◇ Whig? A dog full of knavery,
A rascal, a scoundrel impatient of slavery, [15]
A malignant, a thief;—then tell me if Whig
Be any more better than gruntedum pig?

* The person here designed is allowed by the courtesy of the times to possess a nervous and elegant style; but so unhappy is the writer of this note, that he can by no means concur in the general praise. He has a notion of Saxon simplicity, from which all departure, not enforced by necessity, and regulated by taste, assimilating, as much as may be, foreign words to the genius of the Saxon tongue, is to him intolerable. But the writer here spoken of was wholly deficient in taste, and appears to refer his English to some foreign standard chanting forth polysyllables, and tiring the ear with dull returns of the same cadences, for ever advancing like a post horse, two up and two down, and incapable of changing his pace, without throwing both himself and his rider in the dirt. But hack writers, like hack horses, find it for their ease to practise an uniform rate.

† *There is*, says a remarker on the life of Milton, a *high degree of prepollent probability that the letter in the Gentleman's Magazine for the month of August 1747, page 363 and 364, signed William Lauder, came from the amicable hand of the writer of that life*. I do not, however, believe that the writer of Milton's life was in the secret of Lauder's forgeries, the fact itself being of so extraordinary a nature, that it is not probable that any two persons, separately capable of committing it, should so fortuitously meet together; yet such was his malevolence towards Milton, that we must admit it to have greatly clouded his understanding. He undoubtedly wrote the preface and the postscript to Lauder's publication: in allusion to which, Doctor Douglas says, *that 'tis hoped, nay 'tis expected, that the the elegant and nervous writer, whose judicious sentiments and inimitable style point out author of Lauder's preface and postscript, will no longer allow one to plume himself with his feathers, who appears so little to have deserved his alliance*. Lauder confesses his guilt in a letter to Doctor Douglas, and takes all the obloquy on himself; but in a subsequent letter he declares, that the penitential one was written for him by that very gentleman, who has since written the life of Milton, and makes some complaints of a breach of friendship, in which he had placed the most implicit and unlimited confidence; but as he never charged, that I know of, the writer of Milton's life with any participation in the forgery, we impute to him nothing but a strange malignity which darkened his understanding. It must be owned, however, that he cut off the wreck of Lauder with great management, as well as competent success. I remember that he boasts in his life of Milton of his having written a prologue to the *Comus* of Milton, for the benefit of one of his grand daughters. This, I suppose, he would pass for his benevolence; but he must excuse me; I am not so much the dupe of charity as to believe, that he who so brutally calumniates Milton, his father, mother, uncles, wives, and children, and all unfortunate souls that

trace him in his line, would be moved by any charitable disposition towards any descendant of Milton's, as being such. The fact, I believe, is, that, finding Milton reduced by the labours of his friend Lauder to a level with his wiles, he practised, in concurrence with Mr. Lauder, one further act of malice, and endeavoured to fix an obligation on Milton in the person of his granddaughter, conferred by his most inveterate foes as the effect of fatiated vengeance, converted into mingled pity and contempt. If there is any harshness in this note, let it be remembered, that it speaks of a man who, in the instance mentioned, let loose the most outrageous malignity against one, who, whatever political errors he might have imbibed in common with a great majority of the nation, was, however, as a private man, of so exemplary a virtue, as to do the highest honour to literary pursuit, and whose genius, as a poet, conferred celebrity on the nation itself, and in whose protection therefore we ought to have taken a greater share.

‡ The history of this knocking is curious; it forms such a drama of comedy, tragedy, and farce, from its first commencement in Cock Lane, passing through the solemn vaults of Clerkenwell, and then to Westminster Hall, as, I believe, never was exhibited in any other country; a drama wherein childishness and age, gravity, dignities, folly, fraud, superstition, and credulity, were all largely and confusedly thrown in to thicken the plot. That the person here designated should carry out of this scene any respectability of character, is a proof that either he must have possessed great intrinsic worth, who could bear such large deductions, or that public opinion has ceased to be the test of merit, if any base metal can in this manner pass current for gold.

§ Our biographer should have told us also, that once he joined the train of fancy, and passing the limits of fact, entered by the Shakespearean gate into fairy land. But in an evil hour, "No favouring Sybil marked the devious way." Never was man or pig so affronted! and no wonder. He had stumbled unaccountably on the creations of sensibility, and found no corresponding emotions within; yet, unconscious of defect, he pretended a knowledge of the country, and even offered himself as an unerring guide; but not long; for, tired with the maze, he gave way, at length, to new adventurers, and fled as another Gulliver out of Lilliput, where he had only encumbered the land.

◇ "No man, however, was more jealously attached to his party; he not only loved a man the better, if he hated a *Whig*. Dear Bathurst, said he to me one day, was a man to my very heart's content; he hated a fool, and he hated a rogue, and he hated a *Whig*; he was a very good hater."—Piozzi's Memoirs, p. 83.

"*Pulteney* was as paltry a fellow as could be. He was a *Whig*, who pretended to be honest; and you know it is ridiculous for a *Whig* to pretend to be honest." Bofwell's Journal, p. 424.

Talking of Granger—"The dog is a *Whig*: I do not like much to see a *Whig* in any dress; but I hate to see a *Whig* in a parson's gown."—*Ibid.* p. 312.

There needed no more; a pension was immediately hung about his neck, and the letters L. L. D. soon afterwards impressed on his rump *. And now who but our Pig? lying in the sun, cheek by jowl, by the great ministerial Hog, routing in the political foil, and throwing up daily the most delicious [16] pig-nuts with his snout; nor did these discoveries rest wholly in himself; for the great Hog would sometimes let fall, from behind, certain rich, but often crude and ill-digested, materials, which were taken up in the Westphalian mode by our Pig, and delivered again better concocted to the many-headed beast: and hence we were taught, that Taxation was no Tyranny, and that a good American war was a very commodious and salutary thing. Great applause ensued, but not unattended with envy, there being at the time many snarlers who have said, and now say, that it were better if our Pig had been, before this period, well soured in the pickling tub, and that even the great ministerial Hog himself had been hung up for bacon. I decide nothing on these brawls; yet, having respect to a certain supposed dignity in our Pig, it may, perhaps, excite some wonder, that he, whose politics were of no older a date than his pension, and who had hitherto never routed out of the moral track, should all at once lend himself out in this manner, and make his conscience responsible for measures, of the principles or effects of which he must have been so incompetent a judge. But I answer in few words, that, like all other [17] politicians, he had his propensities; that it was, perhaps, the nature of the animal, and that mingling his humours and his reason together, there might have been a competent sincerity in the case. But what shall we say to the indecency of his turning up the graves of *Pope* and † *Swift*, (for I speak not now of Milton) and goring them, Tories as they were, with so malicious a tooth? I answer, first, that they were not Tories. *Pope* placed his glory in moderation; and *Swift* was the renegade of one party, without being the convert of the other. But it was not *Whig* or *Tory*, I believe, which now moved our Pig: there are other instinctive enmities in the world. These men of real genius were satirists by profession, and the natural enemies of Pigf—"The fewer still I name," says *Pope*, "*I hurt the more*."—"Bond is but one, but Balaam is a score;" and again, "An hundred smart in *Timon* and in *Balaam*." And I believe that our Pig smarted in *Bentley*, *Tibbald*, and possibly in many others; the storm [18] had but just patted before him, and he heard the arrowy shower still rattle in his ear, and was conscious, perhaps, that had he come forth a day sooner, he would have been placed in a distinguished, but, to him, a very unpleasant, niche in the Dunciad of *Pope*,

"Sacred to ridicule his whole life long,
"And the sad burden of some merry song."

* Our author dashes away from thing to thing with very little method or order. He might, however, have touched on the occupation of a schoolmaster, so honourable for a pig; in proof of which, we could have furnished him with the following document:

"At Edial, near Litchfield, in Staffordshire, young gentlemen are boarded and taught the Latin and Greek languages by Samuel Johnson."

ADVERTISEMENT IN THE GENT. MAG. 1736, p. 428.

† "He seemed to me to have an unaccountable prejudice against *Swift*; for I once took the liberty to ask him, if *Swift* had personally offended him; and he told me, he had not."—Boswell's Tour, p. 38.

Where he insults therefore the mighty dead, his rage is at least natural; and when, to wound *Pope*, he suborns the tongue of a * kitchen wench, he preserves, however, a nice proportion between his end and his means, doing, with very singular propriety, the basest thing in, what must be allowed to be, the lowest way. But we abstain, we affect not gravity, we even forget

his almost felonious attack upon Milton, and proceed. We have already noted the facility with which [19] our learned Pig could say Ay. It was a great accomplishment; but he had also his defects. † No art, no instruction could ever bring him to make a tolerable bow, or indeed to practice any civil grimace whatever; and his highest approach, in this way, towards humanity, never went farther than to entitle him, from the most exquisite judge, to the character of a very *respectable Hottentot*: and hence he became at last to be considered as a very great ‡ *Bore*; under [20] which disgrace he retired to a brewery in the Borough.—Happy retirement! for here he was fed with the finest grains by the fair hand of a lady, who condescended to become the priestess of our Pig; a lady who had acquired the Greek language without losing her own, and whose manners and latinity were both equally pure. How great therefore must have been his grief, when he afterwards saw his fair provider melt away into the arms of a soft, but doubtless fine-wy Signor, and bathe herself, as it is yet her fortune to do, in the voluptuous warmth of Italy. But her's, however be the praise, that, composed of gentle passions, she conscientiously sacrificed, at thirty-eight, fortune, freedom, and England, only to legalize her delights. Never in any future period may she be repentant of her choice, but always find in the joys of [21] harmony a compensation for the decays of love. From the fair hand of this lady our Pig was not only fed with the finest grains, but with the choicest green peas also, the earliest of the year—delicious food, as he himself confesses—for a § *Pig*. By her too was prepared for him the most inviting draff, which he swilled up at all hours with huge avidity and delight. But the lady had her humours; she grew tired of one thing, and fond of another; she fought, upon pressing inducements, the great rendezvous of Bath; and so the joys of the brewery had an end. Many were of opinion, (for who can please all,) that a certain distillery in the neighbourhood would have been a more apt and proper retreat for our Pig;—but there were difficulties; I enter not into domestic affairs; but whether there was any whiggism, or rivalry, or jealousy, or what else in the case, I know not; but certain it [22] is, that Sir Joseph and he could never, as they ought, well pig together. During the happy period above mentioned, it came into the fancy of our Pig to journey into Scotland in the character of a travelling bear, with a ragged staff in his paws, and a ◇ monkey on his back. When he first obtained a pension, he had been very affectionately considered by the people of that country, and in a manner naturalized, and become one of them; but he discovered soon afterwards, and more particularly on this occasion, so much of the badger in his disposition, that they found great reason to complain of the strength and hardness of his jaw. On his return he resorted again to his beloved brewery, as yet profuse of grains and draff, where he grunted forth, as was his custom, many strange and singular things, faithfully now on record, pretending also to cure certain mental diseases by the medicinal qualities of his tongue; but its extreme roughness the sensibility of his patients could not bear. Enough has been said; the rest shall [23] be left to Bozzy. Yet we will add, that with all his peculiarities, he had virtues and merits enough to make us heartily wish he were still in being:—But, alas, it is past, and he is now cutting up into junks, to be sold *pro bono publico* at nine different shops in retail.

* Most of what can be told concerning his petty peculiarities was communicated by a female domestic of the Earl of Oxford, who knew him, perhaps, after the middle of life.—Johnson's *Lives of the Poets*, 8vo. vol. 4, p. 141.

† And yet certain it is that no pains was spared for this purpose; for "my mother (said he) was always telling me that I did not behave myself; that I should endeavour to learn behaviour, and such cant." Indeed his defect in this particular could not be overlooked by his most partial admirer; for "I suppose none (says she) who saw his odd manner of gesticulation, much blamed or wondered at the good lady's solicitude concerning her son's behaviour."—Piozzi's *Memoirs of Johnson*, p. 24 and 25.

‡ Cant words are usually begot in a cellar by *fun* upon *folly*: but the word *bore* and *boar* has another origin; it was begot on a sofa by *Mademoiselle Ennui* upon herself, and brought forth into the world in the midst of the ton. The roar and fury of the river Severn the people of the country call the *boar*. A female faint was reported miraculously to have shed tears: the fact was denied by a Madrid carpenter who had made the faint, "because (says he) she is not only composed of heart of oak, but if she had been at all disposed to weep, she must have wept when I *bored* an aperture with my largest augre in her rump." And thus teasing and vexation of every kind may be called a *bore*. A dun is a *bore*, and a sermon is a *bore*, and so forth; but the greatest of all possible bores, in whatever spelling, is a husband, a *bore* at night, a *bore* in the morning, and, in short, one general universal *bore*. Our author has used this fashionable word with the most perfect propriety, in a sense satisfying the very letter, as well as spirit of the word.

§ When we went into Wales together, and spent some time at Sir Robert Cotton's at Llewenny, one day at dinner I meant to please Mr. Johnson particularly with a dish of very young peas.—"Are not they charming?" said I to him, while he was eating them.—"Perhaps (said he) they would be so—to a Pig."—Piozzi, p. 63.

◇ This passage seems inexplicable. We have had resort to Bozz, but in vain: the staff, indeed, he readily acknowledged; but as to the other associate, or who, or what was meant, neither he nor we were able to discover.

TRANSCRIBER'S NOTE

Original page numbers are shown like this: [24].

Footnotes have been resequenced and moved from within paragraphs to natural breaks in paragraphs. We would ordinarily have moved the footnotes to the end of the book, but we did not wish to entirely deprive you of the ambience that readers of the original printed book enjoyed.

Original printed spelling and grammar are retained, with one exception:

Page 3. "refeences" changed to "references".

END OF THE PROJECT GUTENBERG EBOOK ANECDOTES OF THE LEARNED PIG

***** This file should be named 51017-h.htm or 51017-h.zip *****

This and all associated files of various formats will be found in:

<http://www.gutenberg.org/5/1/0/1/51017>

Updated editions will replace the previous one--the old editions will be renamed.

Creating the works from print editions not protected by U.S. copyright law means that no one owns a United States copyright in these works, so the Foundation (and you!) can copy and distribute it in the United States without permission and without paying copyright royalties. Special rules, set forth in the General Terms of Use part of this license, apply to copying and distributing Project Gutenberg-tm electronic works to protect the PROJECT GUTENBERG-tm concept and trademark. Project Gutenberg is a registered trademark, and may not be used if you charge for the eBooks, unless you receive specific permission. If you do not charge anything for copies of this eBook, complying with the rules is very easy. You may use this eBook for nearly any purpose such as creation of derivative works, reports, performances and research. They may be modified and printed and given away--you may do practically ANYTHING in the United States with eBooks not protected by U.S. copyright law. Redistribution is subject to the trademark license, especially commercial redistribution.

START: FULL LICENSE

THE FULL PROJECT GUTENBERG LICENSE PLEASE READ THIS BEFORE YOU DISTRIBUTE OR USE THIS WORK

To protect the Project Gutenberg-tm mission of promoting the free distribution of electronic works, by using or distributing this work (or any other work associated in any way with the phrase "Project Gutenberg"), you agree to comply with all the terms of the Full Project Gutenberg-tm License available with this file or online at www.gutenberg.org/license.

Section 1. General Terms of Use and Redistributing Project Gutenberg-tm electronic works

1.A. By reading or using any part of this Project Gutenberg-tm electronic work, you indicate that you have read, understand, agree to and accept all the terms of this license and intellectual property (trademark/copyright) agreement. If you do not agree to abide by all the terms of this agreement, you must cease using and return or destroy all copies of Project Gutenberg-tm electronic works in your possession. If you paid a fee for obtaining a copy of or access to a Project Gutenberg-tm electronic work and you do not agree to be bound by the terms of this agreement, you may obtain a refund from the person or entity to whom you paid the fee as set forth in paragraph 1.E.8.

1.B. "Project Gutenberg" is a registered trademark. It may only be used on or associated in any way with an electronic work by people who agree to be bound by the terms of this agreement. There are a few things that you can do with most Project Gutenberg-tm electronic works even without complying with the full terms of this agreement. See paragraph 1.C below. There are a lot of things you can do with Project Gutenberg-tm electronic works if you follow the terms of this agreement and help preserve free future access to Project Gutenberg-tm electronic works. See paragraph 1.E below.

1.C. The Project Gutenberg Literary Archive Foundation ("the Foundation" or PGLAF), owns a compilation copyright in the collection of Project Gutenberg-tm electronic works. Nearly all the individual works in the collection are in the public domain in the United States. If an individual work is unprotected by copyright law in the United States and you are located in the United States, we do not claim a right to prevent you from copying, distributing, performing, displaying or creating derivative works based on the work as long as all references to Project Gutenberg are removed. Of course, we hope that you will support the Project Gutenberg-tm mission of promoting free access to electronic works by freely sharing Project Gutenberg-tm works in compliance with the terms of this agreement for keeping the Project Gutenberg-tm name associated with the work. You can easily comply with the terms of this agreement by keeping this work in the same format with its attached full Project Gutenberg-tm License when you share it without charge with others.

1.D. The copyright laws of the place where you are located also govern what you can do with this work. Copyright laws in most countries are in a constant state of change. If you are outside the United States, check the laws of your country in addition to the terms of this agreement before downloading, copying, displaying, performing, distributing or creating derivative works based on this work or any other Project Gutenberg-tm work. The Foundation makes no representations concerning the copyright status of any work in any country outside the United States.

1.E. Unless you have removed all references to Project Gutenberg:

1.E.1. The following sentence, with active links to, or other immediate access to, the full Project Gutenberg-tm License must appear prominently whenever any copy of a Project Gutenberg-tm work (any work on which the phrase "Project Gutenberg" appears, or with which the phrase "Project Gutenberg" is associated) is accessed, displayed, performed, viewed, copied or distributed:

This eBook is for the use of anyone anywhere in the United States and most other parts of the world at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at www.gutenberg.org. If you are not located in the United States, you'll have to check the laws of the country where you are located before using this ebook.

1.E.2. If an individual Project Gutenberg-tm electronic work is derived from texts not protected by U.S. copyright law (does not contain a notice indicating that it is posted with permission of the copyright holder), the work can be copied and distributed to anyone in the United States without paying any fees or charges. If you are redistributing or providing access to a work with the phrase "Project Gutenberg" associated with or appearing on the work, you must comply either with the requirements of

paragraphs 1.E.1 through 1.E.7 or obtain permission for the use of the work and the Project Gutenberg-tm trademark as set forth in paragraphs 1.E.8 or 1.E.9.

1.E.3. If an individual Project Gutenberg-tm electronic work is posted with the permission of the copyright holder, your use and distribution must comply with both paragraphs 1.E.1 through 1.E.7 and any additional terms imposed by the copyright holder. Additional terms will be linked to the Project Gutenberg-tm License for all works posted with the permission of the copyright holder found at the beginning of this work.

1.E.4. Do not unlink or detach or remove the full Project Gutenberg-tm License terms from this work, or any files containing a part of this work or any other work associated with Project Gutenberg-tm.

1.E.5. Do not copy, display, perform, distribute or redistribute this electronic work, or any part of this electronic work, without prominently displaying the sentence set forth in paragraph 1.E.1 with active links or immediate access to the full terms of the Project Gutenberg-tm License.

1.E.6. You may convert to and distribute this work in any binary, compressed, marked up, nonproprietary or proprietary form, including any word processing or hypertext form. However, if you provide access to or distribute copies of a Project Gutenberg-tm work in a format other than "Plain Vanilla ASCII" or other format used in the official version posted on the official Project Gutenberg-tm web site (www.gutenberg.org), you must, at no additional cost, fee or expense to the user, provide a copy, a means of exporting a copy, or a means of obtaining a copy upon request, of the work in its original "Plain Vanilla ASCII" or other form. Any alternate format must include the full Project Gutenberg-tm License as specified in paragraph 1.E.1.

1.E.7. Do not charge a fee for access to, viewing, displaying, performing, copying or distributing any Project Gutenberg-tm works unless you comply with paragraph 1.E.8 or 1.E.9.

1.E.8. You may charge a reasonable fee for copies of or providing access to or distributing Project Gutenberg-tm electronic works provided that

You pay a royalty fee of 20% of the gross profits you derive from the use of Project Gutenberg-tm works calculated using the method you already use to calculate your applicable taxes. The fee is owed to the owner of the Project Gutenberg-tm trademark, but he has agreed to donate royalties under this paragraph to the Project Gutenberg Literary Archive Foundation. Royalty payments must be paid within 60 days following each date on which you prepare (or are legally required to prepare) your periodic tax returns. Royalty payments should be clearly marked as such and sent to the Project Gutenberg Literary Archive Foundation at the address specified in Section 4, "Information about donations to the Project Gutenberg Literary Archive Foundation."

You provide a full refund of any money paid by a user who notifies you in writing (or by e-mail) within 30 days of receipt that s/he does not agree to the terms of the full Project Gutenberg-tm License. You must require such a user to return or destroy all copies of the works possessed in a physical medium and discontinue all use of and all access to other copies of Project Gutenberg-tm works.

You provide, in accordance with paragraph 1.F.3, a full refund of any money paid for a work or a replacement copy, if a defect in the electronic work is discovered and reported to you within 90 days of receipt of the work.

You comply with all other terms of this agreement for free distribution of Project Gutenberg-tm works.

1.E.9. If you wish to charge a fee or distribute a Project Gutenberg-tm electronic work or group of works on different terms than are set forth in this agreement, you must obtain permission in writing from both the Project Gutenberg Literary Archive Foundation and The Project Gutenberg Trademark LLC, the owner of the Project Gutenberg-tm trademark. Contact the Foundation as set forth in Section 3 below.

1.F.

1.F.1. Project Gutenberg volunteers and employees expend considerable effort to identify, do copyright research on, transcribe and proofread works not protected by U.S. copyright law in creating the Project Gutenberg-tm collection. Despite these efforts, Project Gutenberg-tm electronic works, and the medium on which they may be stored, may contain "Defects," such as, but not limited to, incomplete, inaccurate or corrupt data, transcription errors, a copyright or other intellectual property infringement, a defective or damaged disk or other medium, a computer virus, or computer codes that damage or cannot be read by your equipment.

1.F.2. LIMITED WARRANTY, DISCLAIMER OF DAMAGES - Except for the "Right of Replacement or Refund" described in paragraph 1.F.3, the Project Gutenberg Literary Archive Foundation, the owner of the Project Gutenberg-tm trademark, and

any other party distributing a Project Gutenberg-tm electronic work under this agreement, disclaim all liability to you for damages, costs and expenses, including legal fees. YOU AGREE THAT YOU HAVE NO REMEDIES FOR NEGLIGENCE, STRICT LIABILITY, BREACH OF WARRANTY OR BREACH OF CONTRACT EXCEPT THOSE PROVIDED IN PARAGRAPH 1.F.3. YOU AGREE THAT THE FOUNDATION, THE TRADEMARK OWNER, AND ANY DISTRIBUTOR UNDER THIS AGREEMENT WILL NOT BE LIABLE TO YOU FOR ACTUAL, DIRECT, INDIRECT, CONSEQUENTIAL, PUNITIVE OR INCIDENTAL DAMAGES EVEN IF YOU GIVE NOTICE OF THE POSSIBILITY OF SUCH DAMAGE.

1.F.3. LIMITED RIGHT OF REPLACEMENT OR REFUND - If you discover a defect in this electronic work within 90 days of receiving it, you can receive a refund of the money (if any) you paid for it by sending a written explanation to the person you received the work from. If you received the work on a physical medium, you must return the medium with your written explanation. The person or entity that provided you with the defective work may elect to provide a replacement copy in lieu of a refund. If you received the work electronically, the person or entity providing it to you may choose to give you a second opportunity to receive the work electronically in lieu of a refund. If the second copy is also defective, you may demand a refund in writing without further opportunities to fix the problem.

1.F.4. Except for the limited right of replacement or refund set forth in paragraph 1.F.3, this work is provided to you 'AS-IS', WITH NO OTHER WARRANTIES OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO WARRANTIES OF MERCHANTABILITY OR FITNESS FOR ANY PURPOSE.

1.F.5. Some states do not allow disclaimers of certain implied warranties or the exclusion or limitation of certain types of damages. If any disclaimer or limitation set forth in this agreement violates the law of the state applicable to this agreement, the agreement shall be interpreted to make the maximum disclaimer or limitation permitted by the applicable state law. The invalidity or unenforceability of any provision of this agreement shall not void the remaining provisions.

1.F.6. INDEMNITY - You agree to indemnify and hold the Foundation, the trademark owner, any agent or employee of the Foundation, anyone providing copies of Project Gutenberg-tm electronic works in accordance with this agreement, and any volunteers associated with the production, promotion and distribution of Project Gutenberg-tm electronic works, harmless from all liability, costs and expenses, including legal fees, that arise directly or indirectly from any of the following which you do or cause to occur: (a) distribution of this or any Project Gutenberg-tm work, (b) alteration, modification, or additions or deletions to any Project Gutenberg-tm work, and (c) any Defect you cause.

Section 2. Information about the Mission of Project Gutenberg-tm

Project Gutenberg-tm is synonymous with the free distribution of electronic works in formats readable by the widest variety of computers including obsolete, old, middle-aged and new computers. It exists because of the efforts of hundreds of volunteers and donations from people in all walks of life.

Volunteers and financial support to provide volunteers with the assistance they need are critical to reaching Project Gutenberg-tm's goals and ensuring that the Project Gutenberg-tm collection will remain freely available for generations to come. In 2001, the Project Gutenberg Literary Archive Foundation was created to provide a secure and permanent future for Project Gutenberg-tm and future generations. To learn more about the Project Gutenberg Literary Archive Foundation and how your efforts and donations can help, see Sections 3 and 4 and the Foundation information page at www.gutenberg.org.

Section 3. Information about the Project Gutenberg Literary Archive Foundation

The Project Gutenberg Literary Archive Foundation is a non profit 501(c)(3) educational corporation organized under the laws of the state of Mississippi and granted tax exempt status by the Internal Revenue Service. The Foundation's EIN or federal tax identification number is 64-6221541. Contributions to the Project Gutenberg Literary Archive Foundation are tax deductible to the full extent permitted by U.S. federal laws and your state's laws.

The Foundation's principal office is in Fairbanks, Alaska, with the mailing address: PO Box 750175, Fairbanks, AK 99775, but its volunteers and employees are scattered throughout numerous locations. Its business office is located at 809 North 1500 West, Salt Lake City, UT 84116, (801) 596-1887. Email contact links and up to date contact information can be found at the Foundation's web site and official page at www.gutenberg.org/contact

For additional contact information:

Dr. Gregory B. Newby

Chief Executive and Director

Section 4. Information about Donations to the Project Gutenberg Literary Archive Foundation

Project Gutenberg-tm depends upon and cannot survive without wide spread public support and donations to carry out its mission of increasing the number of public domain and licensed works that can be freely distributed in machine readable form accessible by the widest array of equipment including outdated equipment. Many small donations (\$1 to \$5,000) are particularly important to maintaining tax exempt status with the IRS.

The Foundation is committed to complying with the laws regulating charities and charitable donations in all 50 states of the United States. Compliance requirements are not uniform and it takes a considerable effort, much paperwork and many fees to meet and keep up with these requirements. We do not solicit donations in locations where we have not received written confirmation of compliance. To SEND DONATIONS or determine the status of compliance for any particular state visit www.gutenberg.org/donate.

While we cannot and do not solicit contributions from states where we have not met the solicitation requirements, we know of no prohibition against accepting unsolicited donations from donors in such states who approach us with offers to donate.

International donations are gratefully accepted, but we cannot make any statements concerning tax treatment of donations received from outside the United States. U.S. laws alone swamp our small staff.

Please check the Project Gutenberg Web pages for current donation methods and addresses. Donations are accepted in a number of other ways including checks, online payments and credit card donations. To donate, please visit: www.gutenberg.org/donate

Section 5. General Information About Project Gutenberg-tm electronic works.

Professor Michael S. Hart was the originator of the Project Gutenberg-tm concept of a library of electronic works that could be freely shared with anyone. For forty years, he produced and distributed Project Gutenberg-tm eBooks with only a loose network of volunteer support.

Project Gutenberg-tm eBooks are often created from several printed editions, all of which are confirmed as not protected by copyright in the U.S. unless a copyright notice is included. Thus, we do not necessarily keep eBooks in compliance with any particular paper edition.

Most people start at our Web site which has the main PG search facility: www.gutenberg.org

This Web site includes information about Project Gutenberg-tm, including how to make donations to the Project Gutenberg Literary Archive Foundation, how to help produce our new eBooks, and how to subscribe to our email newsletter to hear about new eBooks.